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THE PROMENADE

PROMENADE SYMPHONY ★ CONCERTS ★

SIR ERNEST MacMILLAN

Guest Conductor

LESLIE BELL SINGERS

The Toronto Philharmonic Orchestra

Manager: Ernest Johnson

402 Metropolitan Bldg. EL. 8787

UNIVERSITY of TORONTO ARENA

TORONTO — CANADA

Lucille Manners, Soloist at Final Prom
Sir Ernest MacMillan Conducts

For next Tuesday's Prom, the final concert of this season, Lucille Manners returns to Toronto as guest soloist. Her visit next week follows her recent outstanding success here in "The Desert Song." The popularity of this brilliant and lovely soprano grows each year. In addition to her large radio audience who know her as the star of one of radio's most important coast-to-coast programmes, Miss Manners is a favourite with opera and concert devotees for her many appearances in leading roles with distinguished opera companies, her solo engagements with leading symphony orchestras, and for her concerts every year throughout the country. Her numerous Prom successes and appearances in opera in this city on many occasions have made Lucille Manners one of Toronto s most favourite artists.

Sir Ernest MacMillan returns as guest conductor at next Tuesday s Prom. During his visit to South America this summer he was acclaimed with enthusiasm. "Sir Ernest MacMillan is without a doubt one of the best conductors who has visited us in the last years," said the Brazil Herald of Sir Ernest's conducting the Orquestra Simfonica Brasileira in a series of concerts in Rio de Janeiro. "He gave us an excellent version of Beethoven's 'Erioca'," this paper continued. "All its musical possibilities had been carefully explored and it appeared in all its greatness and magnificence."

"The Orquestra Simfonica Brasileira offered one of its best performances under the direction of the Canadian Maestro, Ernest MacMillan, a conductor eminent, eloquent, precise and profoundly attentive to the spirit of the music," says a recent issue of the Rio newspaper "Vanguardia." "The orchestra, in fact, was in great form—as we have rarely heard it."

Said Rio newspaper "Correiro da Noite," "the renown won by MacMillan, not only in his own country but in others which he has visited, justifies fully the interest which the presentation of the evening aroused. The inclusion in the programme of Champagne's 'Danse Villageoise' made not only a happy moment in the official season of concerts, but still more represented a step in the strengthening of the relations between Brazil and the great Canadian nation."

These concerts are made possible through the courtesy of the Board of Governors of the University and the University of Toronto Athletic Association, who place this building at the disposal of the Promenade Symphony Concerts.

Tonight's Programme

SIR ERNEST MacMILLAN
Guest Conductor

THE LESLIE BELL SINGERS

God Save the King

(This part is broadcast on the C.B.C. Dominion Network. No encores can be given until the intermission.)

I. March—Washington Post - - Sousa

II. Overture—Rosamunde - Schubert

III. Symphony No. 1 in C - Beethoven

IV. GROUP OF SONGS:

(1) Hospadi Pomilui (Mighty Lord Have Mercy) - Ancient Chant

(2) Pavan - - - - - - Wm. Byrd

(3) Dormi, Jesu, Chilian Cradle Song

(4) Folk Song Suite for Treble Voices - - - - - - - Bell

(a) Quebec
(b) Somerset
(c) Vermont

THE LESLIE BELL SINGERS

V. Brazilian Dance No. 1 - - Siqueira

VI. March from "Karelia" Suite - - - Sibelius

- - - Intermission - - -

VII. Tritsch-Tratsch Polka - - Strauss

VIII. GROUP OF SONGS:

(1) Ave Maria from "Cavaleria Rusticana" - - Mascagni

(2) Skip to my Lou - - - - - - American Folk Dance

(3) Fantasy on Themes of Steven Foster - - - Bell

THE LESLIE BELL SINGERS

IX. Cowboy Rhapsody - - - - Gould

Heintzman Piano

The City of Toronto fire regulations require that steps and approaches be unobstructed at all times. Therefore we request late arrivals to co-operate in this regard.

THE PROMENADE

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Programme Notes

BY LEO SMITH

I. MARCH: "WASHINGTON POST"
Sousa (1854-1932)

John Philip Sousa, famous American bandmaster and composer, made his reputation first with the United States Marine Corps, secondly as leader of a band which he himself organized and with which he toured the world. Son of a Portuguese father and Bavarian mother, his musical education included violin and harmony lessons, and, too, he was fortunate to benefit from advice from the distinguished operetta composer Jacques Offenbach. His marches are acknowledged as splendid examples of their kind. Stirring tunes, brilliant scoring, often with irresistible showmanship for wood wind or brass, they have become popular in many lands. It is said of Lully (17th century French composer) that his marches were used not only by the French armies but by the armies opposed to France. Likewise Sousa's marches have overstepped their boundary, and now belong to the international marching fraternity.

II. OVERTURE: "ROSAMUNDE"
Schubert (1797-1827)

A contemporary of Schubert, visiting a Vienna Theatre on December 20th, 1823, describes the first performance of Rosamunde—one of the many luckless operas that the composer penned. He remarks that the overture actually was an older work—written for "Alfonso and Estrella," another unfortunate operatic venture; (2) That the audience enjoyed it so much that it was encored; (3) that other parts of the work were extremely fine; (4) that the performance was "appallingly bad." "Rosamunde", therefore, was another defeat. The composer, languishing from the cup of emptiness, put the manuscript away, and it was lost. Later, it was discovered at the bottom of a cupboard by Sir George Grove and Sir Arthur Sullivan; and the work came to life again—this time to stay.

To-day we can understand that Schubert's operas failed. The librettos were too bad. But we smile a little at his reason for substituting an older overture for this particular opera. It was just this: "I think," he remarked, "that this overture, 'Alfonso and Estrella' was too noisy for its subject. It would suit 'Rosamunde' better."

III. 1st SYMPHONY - - Beethoven (1770-1827)

Andante contabile, con moto
Menuetto, Allegro molto e vivace
Adagio, Allegro molto e vivace

Some years ago a Toronto critic wrote that he had no time to listen to "baby Beethoven". The remark was a significant one and could be applied to the First Symphony in C Major. Like Adam's remark to Eve at the time of the Fall, "My dear, you must not forget that we live in an age of transition." This particular work and baby Beethoven in general come between a period of elegance and delicacy addressed to a leisured minority, on the one hand, and a working majority minus leisure on the other hand. In short, between the aristocratic few of the 18th century and the democratic many of the 19th century.

But it must be remembered that this remark was written prior to the war; too, that critics and others often change their opinions on such matters. Now, to many it is perhaps a relief to have less of the vehement, fighting Beethoven and a little

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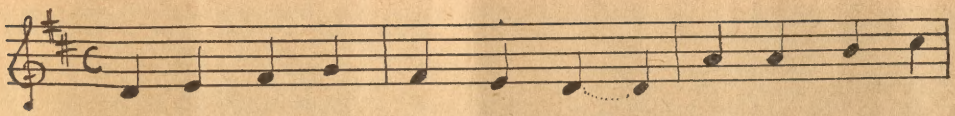

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WASHINGTON POST MARCH (Sousa)
Fiedler—Boston "Pops" Orchestra..... 4501 1.00

SYMPHONY No. 1 (Beethoven)
Toscanini—B.B.C. Symphony..... DM507 7.75

PAVANA (Byrd)
MacMillan—Toronto Symphony Orchestra..... 11-8725 1.35

TRITSCH-TRATSCH POLKA (Strauss)
Fiedler—Boston "Pops" Orchestra..... 10-1058 1.00

KARELIA SUITE (Sibelius)—ALLA MARCIA and INTERMEZZO
Beechman—B.B.C. Symphony..... DB6248 2.00
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One of the three ballrooms during the Annual Prom Ball at the Royal York Hotel. This season's Prom Ball will be held on Monday, October 28th. Tickets are on sale now at Heintzman's and Moodey's.

more of the earlier period in which grace, simplicity and humour convey an atmosphere of less tension and more ease.

All these things one can listen to and enjoy in this particular work. The second movement has a certain Mozartian grace with a little more individual contrapuntal discussion and particularly a premonition of the composer's treatment of the tympani. The third movement again is a forecast of the coming of the Scherzo with its note of irony and speed and the receding of the older minuet bespeaking either a courtly dance or rustic simplicity. The 4th movement is of the typical Viennese "all's well that ends well" style. But here again, there are a few typical Beethoven touches—for instance, the opening, in which the violins seem to find it difficult to begin and, therefore, make a series of timid steps before bursting into a gay, frolicking tune. It is on record that conductors of by-gone days would omit this introduction, fearing a little that the audience might think that the orchestra had rehearsed insufficiently.

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IV. GROUP OF SONGS:

(1) Hospodi Pomilui (Mighty Lord Have Mercy) Ancient Chant

During the ancient Greek Orthodox church service, it was the custom for the priest to hold a cross high above his head, while the choir repeated rapidly the phrase "Hospodi Pomilui". As the cross was lowered, the voices faded to a pianissimo.

(2) Pavan - - - - Wm. Byrd

The pavan was a slow, graceful dance popular in Tudor times. The present one was written in honour of the Earl of Salisbury,

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and frequently appears with his name as the title. It was originally one of the keyboard pieces in the famous "Fitzwilliam Virginal Book" collection, but the beauty of its melodic line invites the addition of words which have been added by Charles Rittenhouse.

(3) Dormi, Jesu
Chilian Cradle Song

This lullaby was probably written for the natives of Chile by an early missionary. The Virgin Mother at her spinning wheel sings a lullaby to the child Jesus. The rocking rhythm of the cradle is imitated in the inner mezzo voices.

(4) Folk Song for Treble Voices
Bell

(a) Quebec
(b) Somerset
(c) Vermont

This little suite was written in September of this year, and is given its first public performance to-night. The first movement is an arrangement of the popular French Canadian song "Ah, Si Mon Moine Voulait Danser". The second is based upon the folk tune "A Rosebud in June" which Gustave Holst also used in his "Somerset Rhapsody". The finale introduces "The Leather Winged Bat", an old American song, recently made popular by Burl Ives.

THE LESLIE BELL SINGERS

V. BRAZILIAN DANCE No. 1 - Siqueira

In English speaking countries it is not usual to find the presidential chair of an orchestral association held by a composer. Apparently, however, in Brazil this is so. For Jose Siqueira holds public attention not only as a composer but as a director of orchestral activities in Rio de Janiero. Apparently, too, Brazil is intent on fostering its own music. For it is said that Brazilian law demands the inclusion of one number by a native composer on programmes given by visiting artists. That Sir Ernest, confronted with the task of giving programmes in Brazil, should think first of the name of Jose Siqueira seems natural enough. That he should think his music important enough to introduce into Canada is more significant. It will be interesting to make the acquaintance of this gifted writer who is represented by his Brazilian Dance No. 1 tonight and who also is to be represented on our programme of next week.

VI. MARCH FROM KARELIA SUITE
Sibelius (1865-)

INTERMISSION

VII. TRITSCH-TRATSCH POLKA
Strauss

VIII. GROUP OF SONGS:

Ave Maria from "Cavaleria Rusticana" - - - Mascagni

The words of the Ave Maria are here set to the melody of Mascagni's famous "Intermezzo" which is treated as a choral work.

Skip to my Lou
American Folk Dance

Fantasy on Themes of Steven Foster - - - - - - Bell

This work brings together in rhapsodical style several of the Foster's best known melodies. In dealing with the theme, a symphonic treatment, generally associated with orchestral music is employed.

THE LESLIE BELL SINGERS

IX. COWBOY RHAPSODY - - Gould
(1913-)

Known to our audiences by his Pavane and Red Cavalry March it will be interesting to hear a work of bigger proportions from this gifted New York composer. Already he has achieved great distinction in the world of radio. Combining the gift of popular expression, of saying that which we are well fitted to receive, with a clever technique replete with all the artifices of today, his work is coming more into prominence. And it is significant that now it is being put to the concert test and, so far, that this test has proved that it is entertaining and vital.

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Conductor

ETTORE MAZZOLENI
Associate Conductor

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Guest Artist HELEN JEPSON Metropolitan Soprano

PROGRAMME

Carnival Overture.....Dvorak
Prelude Sheep May Safely Graze..Bach-Walton
ARIAS
Savage Dance.....Guarnieri
ARIAS
A Symphonic Study.....Jerome Kern-Bennett

INTERMISSION
Symphony No. 8 (Unfinished).....Schubert
Song Group: (With Piano)
HELEN JEPSON
Leo Barkin at the Piano
Orpheus in the Underworld.....Offenbach

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Lucille Manners

Soprano

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Public Relations.....Harry Warlow
Tickets.....Miss Mary Tench
Place.....University of Toronto Arena
Time.....Each Tuesday at 8.45 p.m.
Doors are opened.....7.45 p.m.

Next Week's Programme

TUESDAY, OCT. 15, 8.45 P.M.
(Subject to change without notice)

SIR ERNEST MacMILLAN
Guest Conductor

LUCILLE MANNERS, Soprano

I. March from "Tannhauser" - Wagner
(Entrance of the Guests into the Wartburg)

II. Overture "Gypsy Baron" - J. Strauss

III. Serenade for Strings - Tchaikovsky

IV. ARIA with Orchestra:
Voi lo sapete from "Cavalleria Rusticana" - Mascagni
Soloist: LUCILLE MANNERS

V. Brazilian Dance No. 5 - Siqueira

VI. ARIA with Orchestra:
Un bel di, from "Madam Butterfly" - Puccini
Soloist: LUCILLE MANNERS

VII. Divertissement - - - - Ibert

- - - Intermission - - -

VIII. (a) ARIA with Orchestra:
Ombra mai fu, from "Xerxes" - - - Handel

(b) Songs with Piano:
The Crying of Water — Campbell Tipton
A Southern Song — Landon Ronald
Life - - - Pearl Curran
Soloist: LUCILLE MANNERS

IX. Fantasia on Themes by George Gershwin - Orch. by Stone
Strike up the Band
Bidin' My Time
Embraceable You
I Got Rhythm
Liza
's Wonderful
Wintergreen for President
Of Thee I Sing

Looking Ahead . . .

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Lucille Manners.....Soprano

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